

ARTIST BIOGRAPHY

1989

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: JAMES SUPANICK

PRESENT POSITION

DATE AND PLACE OF BIRTH: 10/10/61 - CLEVELAND

CATEGORY/PRIMARY MEDIA: GRAPHICS - DIVERSE MEDIA

ART TRAINING (Schools, Scholarships, etc.): CLEVELAND INSTITUTE OF ART - BFA

- 1984
- RUTGERS UNIVERSITY - MFA - 1989
- SKOW HEGAN SCHOOL OF PAINTING
AND SCULPTURE - 1983

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

- NO RELIEF - RIDGE ST. GALLERY - MARCH 1989
- ARCHAEOLOGY - RUTGERS UNIV. - DEC. 1987
- IF YOU LIVED THERE... "HOMEFRONT" - CURATED BY MARTHA ROSLER - DIAART FOUNDATION, N.Y.C. - FEB. 1989
- VIDEO PLUS - NEW YORK INSTITUTE OF TECHNOLOGY, NOV. 1987
- LAND - GROUP SHOW - RUTGERS UNIVERSITY - NOV. 1988
- ETC., ETC.
- GROUP SHOW - 112 GREENE ST. GALLERY, N.Y.C. - SEPT. 1988

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

CLEVELAND ART ASSOCIATION - 1984 PURCHASE

AWARDS: NONE

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

THE TEXT IN THIS PIECE WAS TAKEN FROM BLUES LYRIC POETRY:
A CONCORDANCE BY MICHAEL TAFT, A WORK IN THREE VOLUMES, IT
IS A COMPILATION OF LYRICS FROM WHAT WERE ONCE KNOWN AS
"RACE RECORDS", RECORDED BETWEEN 1920 AND 1942, ARRANGED
TO COVER EVERY WORD THAT APPEARS IN THESE SONGS, AND LISTED
IN ALPHABETICAL ORDER. THIS WORK SERVED AS RAW MATERIAL
FOR A NUMBER OF WORKS DEALING WITH ISSUES RAISED BY
THE CONCORDANCE; SPECIFICALLY THEY CONFRONT THE
NOTION OF THE BLUES AS A TYPE OF PERSONAL CATHARSIS,

SHOWING IT INSTEAD TO BE A VERSE FORM, NOT UNLIKE A SONNET
OR A HAIKU. THOUGH ONE MUST NOT IGNORE THE MANY QUIRKS
AND VARIATIONS WITHIN THE BLUES IDIOM, IT IS IMPOSSIBLE
TO DENY THE EVIDENCE BROUGHT FORTH BY THE CONCORDANCE.
IN THIS PARTICULAR PIECE, THE AXIS IS THE WORD "I", WHICH,
IN THIS CONTEXT, SEEMED TO SUM UP THE PARADOXICAL NATURE
OF THE MATERIAL; IN ESSENCE, WE ARE PRESENTED WITH
HUNDREDS OF "I"'S WHICH ADD UP TO ONE BIG "I", DEEMPHASIZING
THE DISTINCTIONS BETWEEN INDIVIDUAL LINES TO POINT TO
THEIR COMMONALITY.